DOCUMENT RESUME

ED 156 609 SO 011 018

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TITLE "What Are We Black Men Who Are Called French?"
INSTITUTION Wright State Univ., Dayton, Ohio. Public Education Religion Studies Center.
SPONS AGENCY National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE [76]
NOTE 24p.; For related documents, see SO 011 012-024
AVAILABLE FROM Public Education Religion Studies Center, Wright State University, Dayton, Ohio 45431 ($1.00, paper cover)

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS *African History; *African Literature; *Cross Cultural Studies; Grade 11; Grade 12; Heterogeneous Grouping; Learning Activities; *Literary History; *Religious Education; Secondary Education; Social Studies Units; Teacher Developed Materials; *Team Teaching; Twentieth Century Literature; Units of Study; World Literature

ABSTRACT

This teachers guide for an eight-week unit on 20th century French African literature, is intended for use with heterogeneously grouped juniors and seniors. The unit is one in a series by the Public Education Religion Studies Center at Wright State University. The guide represents a thematic approach to literature well suited to team teaching with a social studies teacher. Students examine the effects of colonialism on literature and the West Indian movement of negritude, anglophile versus francophile approaches to literature. Three French West African novels, "The Dark Child," "House Boy," and "Radiance of the King," are studied in their cultural and historical context. These respectively represent the novel in autobiography form, diary form, and twist-ending form. Fifteen general goals are stated for the unit as well as eight specific learning skill objectives. Initiatory, developmental, and culminating activities are described. These include association games, African music, role playing, and films. Essays are recommended for general evaluation purposes, although such things as the dramatization of a scene are also suggested. Unit concepts, generalizations and subject matter are outlined. References for both teachers and students are listed, and various audiovisuals are recommended. The document concludes with a suggested team-teaching format. (BC)

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"WHAT ARE WE BLACK MEN WHO ARE CALLED FRENCH?"

prepared for
Secondary English

by
Geta J. LeSeur
Cholla High School
Tucson, Arizona

for the
Teacher Education Institute on
the Religious Dimension of World Cultures
1976-77

sponsored by the
Public Education Religion Studies Center
Wright State University
Dayton, Ohio 45435

SP 011 018

and made possible by a grant from the
National Endowment for the Humanities

INTRODUCTION

COURSE: Major Themes in World Literature

LENGTH OF COURSE: One Semester or One Year

LENGTH OF UNIT: One Quarter

LEVEL OF STUDENTS: High School Juniors and Seniors

This unit is only part of the curriculum emphasis implemented during the student's junior year in our high school. The decision to focus on major themes in world literature was not an arbitrary one, but was part of the grade level articulation project worked on during the past two years by the English department at Cholla High School, Tucson, Arizona. During the sophomore year the curriculum emphasis is on cultural and ethnic literature of "native" Americans. It seemed natural, therefore, that during the junior year both student and teacher should use that basic background already developed as a bridge to the world outside our environs and continue the bridge of understanding to other peoples and other places.

The course format is generally done or approached by each teacher in whatever way she/he feels comfortable. Some have simply done a survey of the literature, generally using one or two pieces from each country. Others have approached it thematically through the literature or by team teaching with the social studies teacher during a daily two hour block of time. I have found the thematic or team teaching to be most exciting and consequently the students much more responsive, as it allows more room for exploration, which after all is what learning is all about.

Since the class is not an elective the teacher must be careful in choosing the literature to be read and other materials which will feed the unit. In other words, because of the varying levels of ability within the class the pitch is to a general audience with provisions for the more capable and less capable, so that each will in someway have been exposed to another "foreign" culture at some level of understanding.

Since French African literature of the 20th century must be studied in its cultural and historical context, some time will be devoted to tracing the roots which gave rise to this particular literature-such aspects as Africa before and after colonialism, the West Indian movement of negritude, anglophile vs. francophile approaches to literature. Like most good literature it is impossible to separate the literature from the total life of the people.

One quarter is certainly not enough time, but hopefully the appetite to learn more will be whetted and motivate the student to further inquiry.

CONCEPTS AND GENERALIZATIONS

Generalizations

The major generalizations upon which this course is based are:

1) Education is a life process during which time awareness of life processes are awakened.

2) Formal education should provide opportunities for students to study patterns and expressions of life.

3) Each person searches for his own sense of history as well as a collective sense of history.

4) Each person dreams of his own liberation as well as that of his community.

5) Each person, regardless of cultural background, confronts the dilemma of identity.

6) The search for self from babyhood to adulthood--making choices, decisions, and commitments--is a part of every person's expe-rience, regardless of place, time or color.

The readings will deal directly or indirectly with the idea that people everywhere face common problems. We cannot separate ourselves anymore. For a long time we have been far apart but the gap is closing. We hear, we daydream of other people and places, but where is the truth of another's existence? Literature is one way of getting there; it is a vehicle which can work miracles in bringing us together, get rid of tall tales and consequently create a family of man sharing similar experiences. This to me is the beginning of mutual understanding and respect.

Concepts

> Literature interprets the lives of people around the world. Literature reveals that people in all parts of the world have basically the same desires: to survive, to excel in some way, to be accepted by others, to love and be loved, to believe in something greater than themselves.
>
> Charles H. Carvar

The concepts within the unit that the student will be dealing with are:

-Origins- family, village, country
-Exile- state of anguish
-Affirmation- unity with self and the universe
-Return- country, soil, "death," rebirth

The students will be reading three novels by French West African writers which carry out the themes and concepts mentioned. The reader must note that these novels are being read in translation but where enough of the important words have no English equivalents they are glossed for the student. In any case, the novels were written for an "everyday" African audience, thus the easy flowing narrative of each.

Terminology

Douga
Ramadan
Tabaski
ceremony
apprentice
sayon
couscous
circumcision
elder
kondens
tom-tom
tam-tam
griots
coro
calabash
cola nut
cassava
aba
diary
autobiography
sixa
Bilaba
bamboo
poulet au riz
coup d'etat
exercise book
monsieur
madame
catechist
smithy
malinke
animism
fetishism
"tribal scar"
negritude
camara
mission
gris gris
Muslim
marabus
Tijani
tariqas
khalif
brotherhood
Islam
sufi

UNIT OUTLINE

I. Introduction

A. Do a word association game with the class, e.g., teacher gives 10 words and students write the immediate response--class sharing of this exercise for starters.

B. Discuss stereotyping in cultural historical context.

C. Map lesson on Africa

1. Pre-colonial
2. New independent Africa
3. Countries which make up French West Africa
4. Independent French vs. colonial French
5. Senegal as focal point of writers to be dealt with

D. Languages

1. Native
2. French influence

E. Terminology necessary for understanding reading, lectures, discussions and media

II. Africa and Pre-colonial Africa

A. Traditions, barriers, the moral quality of race

B. The men and studies associated with the qualities of race: Dr. Price-Mars, Gobineau, LeBon, Loti

III. The French West Indies

A. The Haitian African complement

B. The concept of negritude: Cesaire, Damas--the political, social and exiled artist

C. The poetry of negritude as a new genre

D. Symbols associated with this poetry, i.e., castration, uprooting, deportation, alienation, exile, return

E. Samples to reinforce these symbols and the influence of oral African traditions

F. The French West Indies as the birthplace of French West African literature via Paris, and the meeting of Senghor, Damas, Cesaire and Depestre.

G. Reading of Depestre's interview with Desaire located at the back of the book, Discourse on Colonialism, noting Cesaire's definition of negritude.

IV. General Background of French African Literature

A. Alienated man becomes translated into racism

B. Notion of the noble savage

C. National barrier between races

D. Moral inferiority of character

E. Gustave LeBon's four categories of human race (primitive, inferior, intermediary, superior)

F. Discuss the fact that French African literary roots began in Haiti

G. Negritude beginnings in Haiti to become African elite movement

V. Religious aspect of the natives

A. Christianity--bringing grace and love

B. The ascent to the heavenly level

C. Religious level as the greatest impact on people

D. Voodoo as a synthesis of many things

E. Voodoo works religiously, politically and socially

F. Haiti-West Africa ties in literature and religion

G. Voodoo versus Christianity

VI. Reintroduce the term "negritude" as it applies to life

A. The concepts involved in negritude

B. "Negritude" is an affective way of looking upon the world

C. Poetry is a major part of African Literature

D. Fiction remains very slim

E. Leopold Sedar Senghor as major French West African Poet-Diplomat

VII. Readings

There will be three novels read in this unit from the four suggested below, all bearing out the concepts suggested earlier of origins, exile, affirmation and return. They are:

A. L'Enfant Noir by Camara Laye. Translated as The Dark Child.

B. Une Vie de Boy by Ferdinand Oyono. Translated as House Boy.

C. Le Regard du Roi by Camara Laye. Translated as The Radiance of the King.

D. Gouverneurs de la Rosee by Jacques Roumain. Translated as Masters of the Dew--Optional.

VIII. First Reading--The Dark Child

A. The novel as autobiography

B. Camara Laye as a Sufist-Muslim by religion

C. The animism of Islam as exhibited through the mother/The mother as vehicle to learning

D. The image of the Smith who works in metal, silver, gold as purity

E. Potency and magic powers, e.g., Black Snake

F. High Moslem/Christian/Animistic threads in the Novel

G. Points for Discussion

1. The child contrasted with grown-ups--confidence towards life, nature, man, and religion
2. The child discovering the world--family hut, guardian spirit, totem
3. Initiation into secret life
4. Initiation into the fields--things which bring bad luck rites performed before the harvest, rituals to be observed during the harvest, e.g., "No Whistling"
5. Life beyond the grave--the mysterious life, never to be invoked aloud

H. Initiation by Trial

1. The First Ordeal:
   Overcoming fear of darkness, night, lions
2. The Second Ordeal:
   Circumcision--the child is not complete until this is done. The ordeal of physical pain.
3. The Third Ordeal:
   Love--the hardest because it is collective.
4. The Fourth Ordeal:
   Attraction to the outside world Camara must face--the outside world united to family up to this point; he now becomes exiled, but the compromise is made in that he must return; it cannot be permanent.

IX. <u>House Boy</u> - Ferdinand Oyono

A. Devices used in the novel-diary

B. Irony and distance

C. A narrator who sees things not too clearly

D. Naivete of the narrator

E. Oblique device
1. Houseboy works inside white family
2. Houseboy notices things
3. Writer reveals corruption and decadence to reader
4. View gotten is view of white man of Africa
5. Second view is that of how an African sees white society

F. Toundi
1. Toundi is not "really" naive
2. Toundi uprooted from one culture hoping to adjust to another
3. Toundi is a very visible character which causes his downfall
4. Toundi's attitude toward everyone
5. Toundi as a vehicle of knowledge passed on to the other natives

G. Toundi's Revelations
   1. The inner side--the moral and spiritual world outwardly organized.
   2. First Revelation: Black man cannot be happy in an artificial world built on racial segregation.
   3. Second Revelation: Toundi becomes aware that whites are not as advanced on the moral and spiritual level as they are materiall
   4. Third Revelation: Toundi's white experience gives him the motivation to exploit and deceive the white. Moved by sympathy for the oppressed, by Racial Solidarity he eventually decides on an open struggle against the oppressor.
   5. Fourth Revelation: Toundi learns that he is powerless against the white world's brute strength which crushes everyone.

H. The Form of the Novel
   1. The importance of the prologue: The people of the Cameroon, one more French than Cameroonian, yet no sense of identification with France--"What are we Black men who are called French?"
   2. Oyono's style of letting his character speak without commentary, chronologically.
   3. The Black man has a well-known weakness--Religion lulls him as exhibited by fathers Gilbert and Vandermeyer. They can make Toundi believe anything at all.
   4. Each character in Boy is meant to be a symbol: Gilbert, the symbol of materialism; Vandermeyer, the corrupt priest--paternalistic.
   5. The commandant--The colonial administrator who brings in a set of values.
   6. Toundi knows the rules and plays them.
   7. The moral:
      a) Good is only an accident in man's daily life, and evil is the normal behavior.
      b) Toundi's death is a liberation, for his diary, in which he recorded the observations made by his soul, can be turned over to both the oppressed and their oppressors.

X. Third Reading: The Radiance of the King

A. The structure of the novel is that of the quest story "with a twist"

B. Clarence as the main character seeking a place in society

C. Clarence as an outcast and "bum" rejected by his own people

D. Clarence divested of westernized civilization

E. The merits of westernized society

F. The new society of Black Africa whose norms are:
   1. Humility
   2. Fatalism
   3. Acceptance

G. Clarence's dilemma
   1. The test theme of white man lost in a labyrinth passing from maze to maze
   2. Series of events over which he has no control

H. Clarence as an exile in land which should be his; white man should be king
   1. Clarence's arrogance and acceptance
   2. Clarence reaches a state of humility

I. The colors red, green and black as symbols of Africa and the African flag (red wall, green forest, black people)

J. Clarence with surrender "stops fighting"; sees the king
   1. The significance of king's coat which wraps him
   2. The new sense of dignity

K. Clarence "metaphoricised" and omnipotent

L. Salvation and redemption themes in the novel

XI. Seminar Discussion of <u>The Dark Child</u> and <u>The Radiance of the King</u>

A. Laye's style--mystical, dreamlike

B. Sensory worlds in the two novels

C. Two characters and their motivation

D. The concepts of origins, exile, affirmation and "return" which make both novels major contributions to one's world view

E. Religious themes which merge:
   1. Acceptance
   2. View of Nature
   3. The kingdom of childhood
   4. Estrangement
   5. Salvation
   6. Magical powers
   7. Fulfillment of the promise

GOALS AND OBJECTIVES

Broad goals for the unit include understanding such ideas as:

-all Africans are not illiterate or backward
-there is a literary elite in Africa
-who the black men are who speak and write in French
-who the negritude writers are
-the concept of negritude
-the uniqueness of West African lifestyle
-the present center of French West African literature in Senegal and the roots of the genre in the French West Indies
-cultural patterns in French West Africa identified from literary allusions

-the cycle of genesis (birth), exodus (exile), Moses (affirmation) and Prodigal Son (return) as a theme in French West African literature
-the ethnic structure of French West Africa
-the interrelatedness of culture and religion
-societies converted to new religions do not necessarily give up their original beliefs
-the differing conceptions people have of a Supreme Being
-patterns of cultural groups, their sense of history, their stages of history and their present experiences
-the varied levels of meaning in literature, recognizing localized themes as opposed to universal ones

At the conclusion of the unit, the student should be able to exhibit specific learning skills and should be able to:

1) determine stereotyping in literature and in life
2) discern symbol from theme
3) discuss intelligently the dilemmas of the Black Frenchman
4) critique all media, written and visual, used in the unit
5) use primary sources in future work
6) share readings done in class with others
7) participate in objective group discussions
8) assimilate information learned

POSSIBLE ACTIVITIES

Several activities are possible to launch, develop, and culminate this unit, but those I would possibly use are:

A. Initiatory Activities:

-do an association game on Africa--the teacher gives ten words or phrases which will conjure up images of one-word responses. E.g., a) African, b) Nile, c) Hut, jungle, d) Food, e) Ubangi, f) Moses
-group responses, each group focusing on a part or regions of Africa. E.g., West versus South Africa
-oral sharing of prior knowledge
-role playing: "Dark continent meets New World"
-play Vachel Lindsay's recording "The Congo," then see how many believe the images of Africa suggested are accurate (students join in with the rhythm of the poem)
-a questionnaire could be useful focusing on some generalities attributed to Africa to identify possible stereotyping or misconceptions
-"Heritage game"; student volunteers will be the targets for description: "Who am I and how come I seem what I am?"
-each student will have an African name which will be kept throughout the unit

B. Developmental Activities:

-use the globe to establish African ties with the world
-social studies teacher gives two lessons on geography and politics

-English teacher gives lesson on languages by regions; both teachers discuss religion by regions--transparencies will be used for this
-show film "The River Nile" and cover its content
-have a bulletin board for African news. This is only one of which will be kept all year for each country
-listen to tapes
-play original music of various regions
-listen to recordings of poetry
-view films whenever relevant to the context
-have a permanent diorama of African artifacts
-display religious things
-post pictures of famous Black Africans
-act out scenes from the novels and other literature
-each student must read all teacher-directed selections and do all written work pertinent to it
-discuss passages from the literature
-have visitors come in as primary sources
-go on a field trip to see or do anything relevant: a lecture, art show, festival (local colleges usually have an African week)
-watch television news and specials
-participate in all group activities such as doing an aspect of the culture in detail, e.g., rituals
-read at least one other piece of literature, e.g., poetry, short story, novel, play, biography; a bibliography of suggested reading will be handed out depending on resources available
-each group will make a travel booklet entitled "Good Tips" consisting of people, places, customs, sites, "Do's and Don'ts"

C. Culminating Activities

-make montages or collages with definite themes
-share group scrapbooks
-share booklets on "Good Tips"
-listen to music, African style
-fill out a reaction sheet to the literature read
-discuss the difference between pre-, post-, and contemporary Africa
-read Senghor's poem "The Congo" and compare it with that of Lindsay's used in the initiatory activities
-do the association game again, this time on a more sophisticated level using concepts from the content covered
-see a full length movie set in West Africa with African actors (Ousmane Sembene has made several)
-see a play about French-speaking Blacks, e.g., <u>The Tragedy of King Christophe</u> by Cesaire
-eat a French West African or Black Frenchman's meal
-conduct a "renaming" ceremony

EVALUATION

Evaluating a unit like this will vary depending on whether the course is team taught or is done singularly by the Language Arts teacher. However, essay questions seem to be preferable to objective ones as it gets the student to say it his way. Some possible essay questions:

A. Looking at The Dark Child, what does one learn?

B. Choose any one reading and tell what you have learned about the Black Frenchman's culture, religious practices and general lifestyle?

C. What things does one need to know before he can understand this "new" culture?

D. Compare the parallel themes in Ferdinand Oyono's House Boy with those of Camara Laye's The Radiance of the King.

E. 1) Discuss the concepts and applications of negritude
2) Could negritude be applied to any race?

F. Religious themes dominant in The Radiance of the King.

G. Discuss the theme of exile and return in the novels we have read.

H. Explain this quote: "They may speak French, but they're still Black!"

Other Possibilities

A. Have a committee of students write the questions and submit them to the teacher.

B. Dramatize a scene involving ritual ceremony or confrontation from any of the works.

C. Read reviews of the novels and then write your own.

D. Do oral reports or debates:
1) the role of the Black woman in French West Africa.
2) the place of religion: has the tribal religion given way to a world religion?
3) The themes dealt with have American counterparts.

E. The student may choose to do a project independently after consulting with the teacher only to get the freedom; what he produces is always a beautiful surprise and great joy, e.g., Illustrating the stories through art, original poetry, drama or multi-media.

Unit Reaction Sheet

1. What to you was the high point of this unit?

2. Were you in emphatic disagreement with any aspect during this unit?

3. Would you have placed a different emphasis on any part of this unit?

4. Could you suggest alternative methods for handling any piece of literature during this unit?

5. Did the "tangent" conversations help or hinder your understanding of themes?

6. Was the amount of time spent on the unit too short/long?

7. In what way did the presence of outside guests help your learning?

8. Were you enlightened in any way regarding the French African sense of history as an ethnic group?

9. What other parts or countries in Africa would you like to study now? Why?

10. Other comments:

INSTRUCTIONAL RESOURCES

A. Reference for teachers

Behrman, Lucy C. Muslim Brotherhoods and Politics in Senegal. Cambridge, Mass: Howard Unv. Press, 1970.

A very good sociological account as religious power and zeal meet head on with politics, and what happens when they do. The reader learns much about the culture through this unique approach.

Braumann, Rene A. Islam and Tribal Art in West Africa. London: Cambridge University Press, 1974.

Deals mainly with muslim dogma regarding representational art, the history of the muslim mande in the Cercle de Bondouke and the masking traditions of Bedu, Gbain and Do.

Cesaire, Aime. Return To My Native Land. Paris: Africaine, 1971.

An autobiographical account of M. Cesaire; his dilemma is similar to Damas and Depestre in that his roots are in Africa and the West Indies.

Farugi, Ismail Raga al and Sopher, David E., Eds. Historical Atlas of The Religions of The World. New York: Macmillan, 1974.

This very attractive and useful book represents the history and geography of religion. The geography of the religious myths themselves are presented with that of their believers.

Huxley, Francis. Peoples of The World. Chester Springs, Pa: Dufour Editions Inc, 1970.

A nice little book in color of all of the 5 continents and Indies shown with the peoples who inhabit that region; within each region there maybe as many as 10 different dress or ethic groups.

Kane, Cheikh Hamidou. Ambigious Adventure. New York: Collier Books, 1963.

In this ambigious journey, Africa is at a cross roads by deciding on a compromise; Africa does not avoid the metamorphosis, which is a necessary evil.

Kesteloot, Lilyan. Black Writers in French. Philadelphia: Temple University Press, 1974.

A literary history of négritude from its beginnings to the present. Through the writers present, both in prose and poetry, social, ethic and philosophical concerns are examined.

Laye, Camara. A Dream Of Africa. New York: Collier Books, 1966.

This book, like The Dark Child, is autobiographical in tone, as it unveils the political and cultural plight of Africa and her peoples today. After 6 yrs. in Paris Fatoman returns to his beloved Guines which is now distorted by revolution, exploitation, fear and hedonistic, neo-colonial bourgeoisie.

Makouta, Mboutu, J.P. Black African Literature. Washington, D.C.: Black Orpheus Press, 1973.

A good analysis of various forms of African literature from oral folk literature to defining black culture.

Milligan, Robert H. The Fetish Folk of West Africa. New York: AMS Press, 1970.

A first-hand account of the folk culture and ethic of the West African interior. The writer endeavors to exhibit the humanity of the African as it impressed him-his natural habits and beliefs.

Neres, Phillip. French-Speaking West Africa. London: Oxford University Press, 1962.

A brief history of the French territories of West Africa from colonization to the rejection of it and projecting into the future. The best portion concerns the French community as a mirage or reality.

Okpaku, Joseph. New African Literature and the Arts. New York: Thomas Y. Crowell Co. in ass. with 3rd World Press, 1966.

A good teacher reference which keeps one up to date on the state of the arts in Africa; who is doing what. It is updated every 4-5 years.

Shapiro, Norman R. Negritude-Black Poetry From African and The Caribbean. New York: October House Inc., 1970

An excellent representation of the négritude poets arranged by countries. The text is bilingual so that students may read the poetry in the original.

Tibawi, A. L. Islamic Education. New York: Crane, Russak and Co. Inc., 1972.

This scholarly work covers the countries where Islam is practiced. The theory, history, application, methods and modernization are interpreted. It also touches on the general cultural aspect.

Washington, Sylvia. The Concept of Negritude In The Poetry Of Léopold Sédar Senghor. Princeton, New Jersey: Princeton University Press, 1973.

This book was Ms. Washington's B.A. dissertation. The preface is by Senghor and in it he seems pleased that Ms. Bâ got to the core and meaning more than he imagined possible.

B. Student Materials

Boone, Sylvia Ardyn. West African Travels- A Guide to People and Places. New York: Random House, 1974.

A tourist guide glamourized in 405 pages. Save your $10.00 and see your local travel agent.

Cesaire, Aime. The Tragedy of King Christophe. New York: Grove Press Inc., 1969.

A tragi-comedy modeled on the plan of Shakespeare's Tempest.

Chuks-Orji, Ogonna. Names From Africa-Their Origin Meaning and Pronunciation. Chicago: Johnson Publishing Co., 1972

A nice little book alphabetically arranged by sexes giving the African name, its phonetic prounciation, meaning, from what language, tribe and country. A really useful book for teacher and student.

Collins, Marie. Black Poets In French. New York: Charles Scribners Sons, 1972.

An excellent representative collection of contemporary poets of color writing in French.

Feldman, Susan Ed. African Myths and Tales. New York: Dell Publishing Co. Inc.,

The themes of these short readable tales are familiar to our own heritage-the loss of paradise, the cause of death and disease, origin of fire.

Laye, Camara. The Dark Child-The Autobiography Of An African Boy. New York: Farrar, Strauss and Giroux, 1954.

The autobiography of an African boy born at Kouroussa, French Guinea, a country with an old civilization. Contains the supernatural, belief in the tribal ways yet Camara's neighbors are adherents of Islam.

Laye, Camara. The Radiance Of the King. New York: Macmillan, 1971 (First Published in France 1956).

A quest story with a peculiar twist because in this novel it is the white man who must earn his way into the black culture. The prime example of colonization in reverse-western man into African culture. Excellent reading.

Osontoki, Chief. The Book of African Names. Washington: Drum and Spear Press, 1970.

Not only gives names, origins, meaning and regions, but the actual ceremony involved in Sierra Leone, Guinea, Senegal and specifically the Hausa people. Chief Osontoki speaks from experience-1st person Narrative.

Oyono, Ferdinand. House Boy. London: Heinemann Educational Books LTD., 1960.

House Boy is written in the form of a diary kept by the Cameroonian houseboy Toundi, innocent, fascinated and awed by the white world of his masters. He dreams of emulating his white world through many funny, ironic episodes.

Sembene, Ousmane. The Money Order with White Genesis. London: Heinemann Books, 1965.

Two short novels of modern human tragedy. White Genesis: the theme is the decline of village life and traditional monarchy. The Money Order's theme is the bureaucracy which Africans have inherited from colonial powers.

Sembene, Ousmane. Tribal Scars and Other Stories. Washington, D.C.: Black Orpheus Press, 1974.

An excellent collection of short stories by this very versatile writer. Through them he is able to carve raw experiences into artistic realities.

Senghor, Leopold Sedan. Nocturnes. New York: Joseph Okpaku Publishing Co. Inc., 1971

Translations of "Songs for Signare"; "Song of Intiate" and "Elegies" by the foremost of the négritude poets.

Senghor, Léopold Sédar. Selected Poems. New York: Antheneneum, 1964.

Deals specifically with Senghor's major poetic works. The introductory essay by John Reed and Clive Wake pays homage to the poet-diplomat as a genius in the 20th Century.

Wilson, Derek A. A Student's Atlas of African History. London: University of London Press. LTD., 1971.

A comprehensive atlas for student use. The meagre short essays are just enough for understanding how to use the maps. Arranged chronologically by time and place.

C. Audio-Visual Materials

African Continent, color 16 mins. Cornet

Historical and cultural overview of the world's second-longest continent. The theme: the emergence of the peoples and nations and their rapidly developing economies.

Africa Is My Home, color 22 mins. Atlap
This film uses the story of a West African woman to explore the problems of the emerging nations. It describes the conflict between Islamic and Christian cultures, tradition and progress.

Country Of Islam, color 16 mins. Churchill Films
Depicts Morocco as seen through the eyes of Mustafa, a boy who leaves his village home and journeys to the city to seek an education. Illustrates aspects of Morocco's economony, culture, and religion Islam.

Four Religions, Islam and Christianity (Part 2) B/W 30 mins. NFBC
Examines the customs and beliefs of Islam and Christianity introduced by the series host Arnold Toynbee.

Islamic Mysticism-The Sufi Way, color 28 mins. Irving and Elds Hartley
A good introduction into Sufi traditions and teachings of the moslem faith. It also shows the similarities and differences between Sufism and Orthodox Islam.

Negro Kingdoms, color 16 mins. Atlap
Describes the changing climate of Africa, trans Sahara transportation and the growth of Islam as a prelude to the emergence of several prosperous and mighty empires, the history of medieval Senegal, Mali and Ghana and concludes with the emergence of the new African states.

Guerilla War In Algeria, B/W 25 mins. Harper and Row
A documentary on the warfare and riots in Algeria uses the cinema verite technique to bring the viewer closer to the atrocities of civil war.

The Nuer, color 75 mins. Contemporary Film Inc.
A visual record of the rhythm and harmony of the life of the Nuer-the tall graceful nilotes of Ethiopia and the Sudan who call themselves "Nath," "the real people." The film covers the living habits of the people, their means of survival and the ceremony through which boys are introduced into manhood. A poetic film capturing the sounds and gestures of tribal life in an extraordinary society.

Harambee, color 28 mins. Nat. Council of Churches
The title means forward together. The film is designed to demonstrate the vitality and talent of the young future leaders of the new nations.

Under The Black Mask, color 50 mins. Brandon Films
An introduction to African culture through a detailed study of Bakuba, Ba-mbala, Bena Lulua and Ba-yaka sculpture seen in a natural frame of life.

West Africa, color 22 mins. Africa in Change Series ESF
Reveals what Nigeria is doing to create unity of tribal, religious and economic conditions. Parallels are made with the new nations of West Africa.

Parable, color 22 mins. Ohio Synon Lutheran Church in America
An allegory-a clown takes his place in a circus. He takes upon himself the toil and degradation of the circus members and finally dies for it, thus bringing about redemption and change.

The River Nile, color 34 mins. NBC TV
An excellent but shortened version of the original one-hour special, narrated by James Mason. It depicts the physical characteristic of the river, and discusses its role in history and culture as it winds its way through Africa.

"WHAT ARE WE BLACK MEN WHO ARE CALLED FRENCH?"

A Suggested Team-Teaching Format

by Geta J. LeSeur

MAIN OBJECTIVE: To introduce an unusual experience through a balanced program of the academic, practical and creative.

LENGTH: One Quarter (nine weeks)

GRADE LEVEL: 11-12

PERIODS DAILY: Two - Modular scheduling

NUMBER OF TEACHERS: Four

COMMON PLANNING TIME: Three times weekly

TEACHER ROLES BY SUBJECTS:

Language Arts: Team Leader. Deals with the intrinsic themes and content of each novel, explication, written assignments, group discussions.

Anthropology: Cultural awareness; objective analysis of culture and settings, clarification of prior and new knowledge.

Religion: The universal religious themes innate to each reading; the world view using Geertz's model.

Fine Arts: Enrichment; the role of art in society; the uses of functional art.

This is by no means the ultimate model. The subject area possibilities for inclusion of team teaching is limitless, depending on one's goals, school, curriculum, and creativity. Drama, science, industrial arts and graphic arts are but a few of the subjects into which this format could be infused. It is by no means limited to senior high school, but could effectively be implemented into any grade level.

LITERATURE or LANGUAGE ARTS	ANTHROPOLOGY	RELIGION	FINE ARTS	OTHER SOURCES
AIM: Approaches to thinking, feeling, seeing, touching culture through literature	AIM: Ways to look at culture objectively using Fr. West Africa as model	AIM: Introduce & explore the "theology" of everyday life in cultures	AIM: Give an unusual experience through visual arts	AIM: Enrichment & the use of primary sources
Laye, The Dark Child -Autobiographical narrative -Family ties -Mother's hut as symbol -Departure -Return of child	-Importance of heritage -Child contrasted with adults -Initiation to material things -Positive vs. neg. methods	-Magical powers -3 ordeals as biblical parallels -Circumstances as a religious act -The call of the West	-Display -Artwork & adornmt -Drums -Purity of gold -Precious artifacts -Intrinsic beauty & sophistation of African art	Film: "The Neur" Guest: African student
Oyono, House Boy -Toundi's inner world vs. superficial world -Characters who influence Toundi -The shape of the novel -Death-literal & symbolic	-Cultural conflicts -European colonials -Lifestyles in contrast -Dangan as microcosm of world	-Conscience -Father Gilbert as paradox -Christianity as problematic -Toundi's revelations	-Recreate the village of Dangan -Dress & attire of Black & white worlds	Films: "West Africa" "The Parable" Symposium
Laye, The Radiance of the King -Pilgrimage theme -Quest; What is it? -Clarence's dilemma -Laye's satirical style -Language & symbols	-The Tariquas -Stereotyping in reverse -White man in black world -New African independence -Rights of man -Cultural molds	-Exile -Redemption -Grace -Return to self	Multi-media presentation -Poetry of Negritude -music and slides	Films: "The River Nile" "Islam and Christianity" Transparancies Role playing
Free Reading -African Myths & Tales -Tribal Scars -The Tragedy of King Christophe -Negritude poets				Unit projects Field trip Africa Week Celebration

French African Literature

Novels

Mongo Beti: Mission to Kala, The Poor Christ of Bomba, King Lazarus
Birago Diop: The Tales of Amadou Koumba, The New Tales of Amadou Koumba
Camara Laye: The Radiance of the King, A Dream of Africa, The Dark Chil
J. Tamsir Niana: Soundiata
Ferdinand Oyono: The Old Negro Chief and the Medal, House Boy
Ouologuem Yambo: Bound to Violence

Poetry

David Diop: Hammer Blows
Leopold Sedan Senghor: Poems, Nocturnes
Norman Shapiro: Negritude, Black Poetry from Africa and the Caribbean

English African Literature

Novels

Nigeria:

Chinua Achebe: Things Fall Apart, No Longer at Ease, Arrow of God, A Man of the People
Cypian Ekwensi: Jagua Nana, People of the City, Beautiful Feathers
Nkem Nwankwo: Danda
Gabriel Okara: The Voice
Wole Soyinka: The Interpreters, The Man Died
Amos Tutuola, The Palm-Wine Drinkard

Sierra Leone:

Lenri Peters: The Second Round

Ghana:

Ayi Kwei Armah: The Beautiful Ones Are Not Yet Born
Kofi Awoonor: This Earth My Brother

South Africa:

Peter Abrahms: Wild Conquest, A Wreath for Udomo, Mine Boy, Tell Freedo
Nadine Gordimer: The Late Bourgeois World
Alex Laguma: A Walk in the Night
Ezekiel Mphahlele: Down Second Avenue, In Corner B., The Wanderers
Louis Nkosi: Home and Exile
Richard Rive: Emergency, Quartet (Short Stories)

East Africa:

James Ngugi: Weep Not Child, The River Between, A Grain of Wheat